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described by Kùgler, Vol. 2., p. 448, as "some-what mannered and assimilating to the style of Paul Veronese," yet "remarkable for the cheerful life and naïveté which pervades it." No. 3, "*The Continnence of Scipio*," Gilbert Stuart, who visited the collection to copy two of his own pictures which it contains, a Jefferson and a Madison, thought this an original or a first rate copy from Nicolas Poussin. The exact companion of it, at any rate, in subject, peculiar treatment and coloring, and even size, is "The Death of Germanicus," in the Barberini Palace, Rome, by Nicholas Poussin. No. 12, "*Surgeon and Patient*," is in the style of Brouwer, Flemish School, and thought to be by him, (born at Haarlem, 1608, died at Antwerp, 1641). No. 15, is a landscape, bearing the name of Berghem, (Nicolas 1624-1683). No. 19, is a Gothic interior lighted by candles, strongly resembling the work of the Van Steenwycks or Pieter Neefs. No. 21, "*Poultry*," bears the name of Hondeköter, (Utricht 1636-1695). No. 25, "*Women at the Sepulchre*," is by Simon Vouët, pupil of Caravaggio. No. 32, "*Artillery*," is marked in pencil on the back "P. Wouvermanns." It is a picture in his style and subject. No. 33, the catalogue calls "*The Governor of Gibraltar, an original by Vandyke*." It can hardly be doubted that it is a genuine Van Dyck, and that it is a duplicate portrait of the Jean de Montfort, in the Tribuna of the Uffizi gallery, Florence. No. 46, "*St. Simeon with the Child Jesus*." This noble picture, the most striking of the collection, is a Rubens, thought by Stuart to be an original. It is either a duplicate or fine copy of the St. Simeon and Child Jesus, by Rubens, in the Cathedral at Antwerp. No. 56, "*Peter delivered from Prison*." A masterpiece with no clew as yet to its author. There is a deliverance of Peter from prison, in the Berlin gallery, by Honthorst, similar to this in coloring, but inferior in conception and treatment. No. 58, "*Venus Receiving Presents from Ceres*." Another Rubens, copy probably, but well done. No. 64, "*Sea Piece*," marked "Wlieger, Peintre, Hollandais," original doubtless. Wlieger flourished 1635-1650. Waagen says of him (2:460) "His pictures excel in keeping and aerial perspective, and his execution has the utmost freedom and softness." No. 66, "*Landscape*," by Breenberg, 1620-1663. No. 70, "*Cattle*." Copied from Paul Potter, by Michael Carrè

### CHURCH ARCHITECTURE.

Said an eccentric minister lately at a Church Extension Anniversary, in one of our Western Conferences, with a great deal more force than elegance, "If I were in the Lord's place I would never accept some of the edifices called churches and dedicated to my worship. Most of them are shaped like a barn, and if they have a thing intended for a tower, it looks like the stump of a tree that has been twisted off by a tornado; or if a spire is attempted, it is in about the proportion of a tooth-pick to a hen-coop—these houses are a disgrace to the people erecting them, an insult to God, and a burlesque upon the church." There is much more truth than

poetry in the above, and much practical good sense under this rollicking humor.

Architecture is understood to be not only a fine art, but the father of it, at least in age if not in inspiration, and should always maintain its position in the very front rank of improvement and progress. And as the temples of worship have generally been in all ages and countries, and under every form of religion the very best specimens of the architecture of that age, so it is not too much to demand that our Christian temples should maintain their relative position and character; but strange to say, we, as a people, with all our boasted wealth and culture, are, in this respect, far behind other ages and countries, and can only suffer by too direct comparison. If art consists in truthfulness of proportion, color and arrangement, in adaptation of size, shape and material, to the ends proposed, then surely there is little art displayed in the architecture of many of our most expensive churches, and next to none at all in the cheaper and less pretentious. In many instances all laws of proportion and ventilation, of heating, lighting and seating, to say nothing of acoustics, are ignored, and the tendency has been to ruinous economy on the one hand, or else to reckless extravagance of decoration and display, and this not always in the best of taste. The people little know how much the circumstances have to do with "hardening their hearts," and robbing them of both text and sermon, while the preachers, alas! have spoiled many a good sermon, and suffered many a mortifying failure from bad ventilation,—or no ventilation.

A good authority has declared that there is no longer any pure and distinct style of architecture, but that one has modified or improved upon another until Egyptian, Persian and Chinese, Greek, Roman, Italian, French, German and English, have all run together, and the modern style thus produced is no style. What is wanted is a regular department devoted to this branch of art in all our Universities and higher institutions of learning, and it might, with great propriety, be substituted in our city High-schools for something less practical and less generally useful. Whatever improves taste, improves character. The builder of a beautiful house, or block, or church, by so much educates a public sense of the beautiful and elevates and blesses all who behold it, while the builder of an ill-shaped, and awkwardly contrived pile of lumber or bricks and mortar, which cannot be identified by the beholder without the accompanying proverbial sign of "*This is a house*," and which might, with equal propriety, be taken for a rink or a hospital, for a brick-yard or the barracks, is little less than a criminal. The remedy for this is thoroughly educated Architects who will, by study, and travel, and experiment, fully qualify themselves for this profession, and then a disposition on the part of building committees and contractors to employ them and pay them a fair price for their brains and time, in preference to building without plans, and tearing down and altering, and re-arranging, and finally accepting a rude botch, that will be found in the end to have

cost much more than most elaborate "plans and specifications" would have done, besides being a standing reproach to the society fathering the abortion, and a real affliction to the community compelled to tolerate it.

### LIBRARIES IN THE WEST.

ONE of the great wants in this new country, in order that art in all its branches may be thoroughly studied, is such collections of books on the subject as may be found in the libraries of European Universities. It is disheartening to a student when, finding references in his reading to the sentiments of other authors, he is not able to consult the original authorities for himself. Every effort to supply this demand should meet with our encouragement.

We have been particularly glad to learn that the Northwestern University at Evanston, only eleven miles from Chicago, has secured a large library in Germany, said to be particularly rich in works on Art. The library has lately arrived, and has been placed in correct order upon the shelves; it will be open daily, and visitors, as well as students, will be allowed to consult it. It contains nearly twenty thousand volumes, collected by Dr. John Schultz, for many years connected with the department of Public Instruction in Prussia, and himself an eminent author. The library has been purchased and presented to the University by Mr. L. L. Greenleaf, of Evanston.

We also need in all our genuine Universities, museums to illustrate art as well as science. Correct copies of the best works of antiquity in sculpture and painting should be found by the side of a fair collection of modern works. These are as needful to the professors of history and art as specimens in natural history are to the professors of science. Then, let our courses of study in the Universities be liberalized, and be thrown open to a larger number, and they will prove far more efficient centers of civilization and culture than heretofore.

The State furnishes to all opportunities for a general elementary education. It furnishes also normal instruction to teachers, and schools of agriculture and the mechanic arts. Now let our wealthy citizens give to our Universities libraries and museums, where, at the smallest possible expense, the highest forms of culture may be offered to all who desire it.

"CRITICISM implies knowledge of the principles and laws involved in any work, with an intelligent perception of the object and a spirit of justice. If you suppose these you must accept the consequences. Criticism of a work of art, for instance, knows nothing of the artist. You may have drunk his punch, you may have smoked his cigars, he may have been most generous to you—and if you are to speak of him personally you will probably speak accordingly. But if you are to speak of his book, of his statue, of his painting, of his building, of his design in any kind, you must see that and that only, or you are no critic, and what you say is not criticism."—G. W. Curtis, in *Harper's*.



EXPONENT OF ART FOR THE PEOPLE.

H. TRAFTON, PUBLISHER AND PROPRIETOR,

115 Madison Street, Chicago.

\* Brief articles, carefully prepared, that say something upon topics that come within the province of THE ART REVIEW, will be welcome from any source, and when printed, the writers will be liberally remunerated. Hints, suggestions and inquiries, that afford opportunities for investigation and thought, and practical ideas that may assist in the work of developing and cultivating the public taste, are especially desirable.

\* A copy of THE ART REVIEW will be sent regularly to any College, Seminary, or other institution of learning, and to any public library or reading room, free of charge, on application.

\* Rejected manuscripts will be returned when the necessary stamps are provided for that purpose.

\* All communications will receive prompt attention.

CHICAGO, SEPTEMBER, 1870.

An explanation of the somewhat tardy appearance of this number of THE ART REVIEW, which would otherwise have been dated July, it is only necessary to say that sickness and death in the family of the editor rendered attention to ordinary duties, at the proper time, an impossibility.

## A CHEERING OUTLOOK.

Signs of progress in the popular taste for America, with increased opportunities for its gratification, and for the general and specific diffusion of knowledge in this department, are everywhere apparent.

Note-worthy enterprises of greater or less magnitude are being agitated, or are already progressing, in all, or nearly all, of the principal cities. In Boston and New York the preliminary steps looking to the formation of Art Museums upon a liberal scale have been taken, while, in the latter city, the consolidation of the two art schools gives promise of better results in the future than in the past. In Chicago, Brooklyn and Philadelphia, the erection of buildings for the Academies of Design, in the respective cities, are already commenced, or will be during the present season. The one in Philadelphia, the managers promise, is to be among the finest buildings devoted to art instruction in this country or in Europe. The press of the country, too, seems to have caught something of the prevailing spirit, and Art is becoming a topic of every-day discussion.

All these things are substantial encouragement to those who have, in the years past, felt in its most literal sense that "Art is dying." THE ART REVIEW wishes to do its share of the pleasant work which is to be accomplished, and which is yet hardly more than begun. We Americans are learning the lesson now; by and by we can turn these words. Then Art will lose its mystery, and become a glorious reality, the power of which, when intelligently and fully appreciated, when felt in our nation's life, will, than an incalculable potency, mould the al-

ready existing and fully ample material into more pleasing forms, softening the hard places in our characters, most gloriously transforming rude angularities into tender lines of beauty and grace.

## THE CHICAGO ACADEMY OF DESIGN.

It is gratifying to announce, and it will be no less a gratification to all lovers of art to learn, that the Chicago Academy of Design is erecting a building to be devoted to the fine arts, which will, when completed, be an elegant and substantial monument to the energy of the few men who have bravely fought against all obstacles, that our Interior Metropolis might take her proper place in the art world. The building, which is already in an advanced state, is situated on Adams, between State and Dearborn Streets, and has eighty feet frontage, a depth of seventy-four feet, and will be five stories in height. It is being built of Cleveland stone, and will contain a handsome music hall and studios, on the first floor; a spacious gallery and school rooms on the second floor; and studios will occupy the upper stories. A grand inaugural opening and exhibition is promised for the first of November.

The Council of the Academy, of whom Leo. W. Volk, is President; H. C. Ford, Vice-President; R. E. Moore, Recording Secretary; Charles Knickerbocker, Corresponding Secretary; B. F. Culver, Treasurer; and Charles Peck, Business Agent; have issued a circular to the citizens of Chicago, which we reproduce:

"The interests of the City of Chicago, and the large extent of country around about us, require that the Fine Arts should be provided for on a more solid foundation. Other cities of the Union have Art Institutions firmly established and endowed, with spacious buildings, galleries and collections from the antique, &c.; while in this city, though we have an Academy of Design, it has no permanent edifice, and therefore lacks completeness and energy.

"Here is a large number of artists, and a wide circle to appreciate their works, and yet we are in want of the means to concentrate their talents—as well as the public taste and admiration—in one noble institution, which shall be a suitable home for the arts. Our beautiful city should no longer be wanting in such a central School of Art, on a scale commensurate with our growing wealth and importance. A spacious artistic building, thoroughly conducted schools for study, and galleries sufficient for permanent exhibitions, would add greatly to the charm of life in this city, and attract numerous visitors and residents.

"It has been found in Europe that a thorough training among the students of the Fine Arts not only raises the standard of excellence in the higher departments, but is diffused through all the branches of the Mechanical Arts, and adds beauty and value to each design for manufacture, to furniture, to fabrics of every kind, and objects of use as well as ornament—thus proving a source of wealth and ornament to the citizens.

"The Chicago Academy of Design has been in existence nearly five years; but for the present, for want of a suitable building, the Academy is not fulfilling the hopes of its projectors or the demands of the people. There will soon be a building completed in which the Schools of Design, Galleries, and

collections of models may be so amply provided as to stimulate the zeal of students and tend to raise American Art to the highest excellence.

"In order to complete this building for occupancy, the Academy desires to raise a fund, which shall be controlled by the Council of the Academy, to be formed by subscriptions of money, proceeds of pictures and other works of art presented, and GRANTS OF MEMBERSHIP.

"The Constitution of the Academy provides that a subscriber of \$500.00 shall receive a diploma making him an Honorary Academician of the Chicago Academy of Design, for life, and entitling his family to season tickets to the exhibitions, annually, access to the Gallery, and invitations to all the Conversaciones held by the Academy; also, to nominate a student annually, who shall be admitted to the schools of the Academy free of charge. A subscriber of \$100.00 shall be presented with a diploma, constituting him a Fellow Member of the Chicago Academy of Design, for life, and entitling him to admission to all exhibitions and receptions free of charge.

"Inasmuch as the success of this institution depends upon the interest manifested by the citizens of Chicago, we therefore look to them for aid and support."

## PHILADELPHIA ACADEMY OF THE FINE ARTS.

For a dozen or more years, the Directors of the Philadelphia Academy of the Fine Arts have been talking of buying a new lot and building a more spacious Academy. It is not generally known that, in many essentials, this is the best School of Art in America. The Philadelphia Academy is doing much good, under the capable direction and supervision of Mr. Schussle. The classes are large, and the results satisfactory. The old Academy having been sold to Mr. Fox, who will turn it into a theatre, the directors have been looking for another location. It is probable that the new building will be located on Broad street, between Chestnut street and Penn Squares. Nothing prevents the immediate consummation of the plans and wishes of the directors but the stubborn selfishness of a gentleman who owns a small building on one of the lots, and who wants just four times as much for the property as it is worth. Such individuals are found in every community; but, they are held in no respect. If this lover (?) of the Arts had not stood in the way, with outstretched, eager, nervous hands, the new Academy would have been under contract already. It is designed to make the structure noble in every respect. Some of our public-spirited citizens, Jos. Harrison, Jr., Geo. W. Childs, Jos. Wm. Miller, A. J. Drexel, Wm. G. Moorhead, Henry C. Gibson, Charles J. Peterson, Hon. Wm. B. Mann, and others—propose to give the building committee from one to ten thousand dollars to insure a structure worthy of the city and the present state of the Arts. The officers of the Academy are: Caleb Cope, President; Directors, Geo. S. Pepper, Joseph Harrison, Alfred D. Jessup, John Sartain, Wm. Struthers, John Bohlen, A. M. Stevenson, Dr. F. W. Lewis, J. L. Claghorn, J. G. Fell, Henry C. Gibson, and Henry G. Morris.

## THE MUSICAL SEASON IN CHICAGO.

THE musical season of the first half of 1870 is ended. The year opened with English Opera, given by the Richings troupe at McVicker's theatre. There was but little in the operas then sung that was satisfactory; the representations being marred by the unpardonable neglect of the management to provide an orchestra competent for the important duties of accompaniment. An experience that ought long ago to have been learned was again paid for at a dear price; the financial result of the season proving as unsatisfactory to the managers as did the operatic performances to the public. It may be noted that Meyerbeer's "Huguenots" and Adam's "Postillion of Loujumeau" were the novelties presented during the season.

The production of Handel's "Messiah," by the Oratorio Society, was the next event of importance, and of this too strong terms of praise could hardly be used. It was in every sense a credit to the Society, and a substantial advancement of the musical interests of the city.

After a single concert by Ole Bull, a violinist who is more largely over-rated by the public than by musicians, the handsome production of "Der Freischutz" by the Germania Männerchor, furnishes a recollection of one of the pleasantest operatic experiences known in the musical life of the city. Allowing for the difference between amateur and professional soloists, the opera was given better than any other that had been produced up to that time.

The subsequent production of Mozart's "Magic Flute," by the Concordia Society, was an event of parallel importance, worthy in every way of the same praise that was showered upon "Der Freischutz." Flotow's "Stradella" was afterwards brought out by the Germania, but, for some inexplicable reason, although the opera was well sung, it did not prove a success. Many valuable lessons were taught the public by these excellent operatic representations, the most important of which was, that the enjoyment of an opera need not be measured by the names and powers of the solo artists, but that a complete and well-balanced performance, even if great names are missing from the solo cast, will furnish the larger musical satisfaction. It is worthy of note, however, in the operas named, that three of the solo singers were superior to any artists that have been heard in this city in German Opera, referring to Mrs. Huck, Mr. Foltz, and Mr. Bischoff.

A brief taste of English Opera by the Parepa-Rosa troupe is to be noted among the chief events of the season, an experience made the more valuable in that it brought an introduction to a rare work, the "Oberon" of Von Weber. While the opera was not given by any means at its best—for want of sufficient resources—the small but well-selected material used in its production at least gave a suggestion of what the noble music

would be if presented in full dress. Another work was given for the first time by this company, in its brief season, "The Rose of Castile," by Balfe, and, though it was as well sung as it deserved to be, it gave musicians but little additional respect for the school of English composers or its products. Threadbare ideas and sickly sentiment make up the entire stock in trade of those who have thus far attempted English opera writing. The school is sadly in want of good librettists and musical geniuses.

The concerts by the Mendelssohn Quintette Club, those of the Carlotta Patti troupe, and the piano recitals of Alfred H. Pease, were all interesting, and were marked with musical efforts that could appropriately be termed artistic. The adoption of this city by Mr. Pease, as his home, is a matter for congratulation, as he is a notably fine pianist; while the music that he plays is not always such as the classicists would demand, his remarkably finished and comprehensive execution, will at any rate, teach his audiences to demand large technical proficiency from those who shall attempt to illustrate any school of piano playing in public.

The last event to be noted is the recent season of Opera Bouffe by the German troupe of which Canissa and Hablemann, were the chief members. There was much fun and some good music in the several representations of "Blue Beard" and "Orpheus," which occupied the larger part of the season, but they were, in the main, lacking in musical finish, and were in nowise comparable to the same operas as given by any of the French troupes that have visited the city. They were so well acted, however, as to prove that German actors are almost as apt as the French, at interpreting the spirit of burlesque.

Of the brilliant promises for the ensuing half-year, it can only be hinted that all indicate a season of remarkable events.

## CHARLES DICKENS.

THE saddest news the Atlantic Cable has ever borne to America was that of the sudden death of Charles Dickens at his residence, near London, June 9th. He was one of the few men of the century whose name will be identified with its most enduring history. He is one of the few writers who, while living, has enjoyed the honors and pleasures of a deserved fame, of a full and world-wide recognition and appreciation. His popularity was at its acme, and life was at its fullest development. Had the shadow already been felt by him at his public farewell only so short a time before? If so, how little did his audience think that he was, indeed, to vanish forever from their sight, as he uttered the closing words:

"I have thought it well, at the full flood-tide of your favor, to retire upon those older associations between us, which date from much further back than these, and henceforth to devote myself exclusively to the art that first brought us together. Ladies and gentlemen, in but two short weeks from this time, I

hope that you may enter, in your own houses, on a new 'Series of Readings,' at which my assistance will be indispensable: but from these garish lights I vanish now for evermore, with a heartfelt, grateful, respectful and affectionate farewell."

## OPERA HOUSE ART GALLERY, CHICAGO.

ASIDE from matters of directly material enterprise and gratifying prosperity, Chicago has but little which she can with pride point out to visitors from other cities. One of our institutions, which is and always has been an honor to the city, is the Opera House Art Gallery. First started by Mr. J. F. Aitken, for some time conducted jointly by Messrs. Aitken and Fuller, and now again by Mr. Aitken,—Mr. J. E. Fuller having retired from the firm,—it has, in its career, given constant evidence to the energy and enterprise of a projector who worked more for a love of the arts than from any immediate prospect of commensurate remuneration for his unceasing labors, and who has successfully sought to provide a place where our citizens and their friends, could, at a nominal expense, find opportunity for the gratification or cultivation of an art taste. The Gallery is now a permanent institution, and one which should receive the substantial encouragement of all our more intelligent and refined men and women.

A card has just been sent out to patrons and citizens, containing statements of interest, from which we take pleasure in making the following extracts:

## OPERA HOUSE ART GALLERY.

*To the subscribers and friends:*

Having completed the extensive alterations and improvements necessary to make the Gallery one of the most pleasant and commodious in the country, and having demonstrated to the public that it contains, at all times, a choice and interesting collection of paintings and other articles of *virtu*, we now feel it our duty to explain to the patrons of art and enterprise in our city, the method adopted for the maintenance of an institution requiring such a large outlay, and also to give some idea of what the Gallery has accomplished since its inaugural as a Permanent Fine Art Gallery, May 25th, 1867.

About fifteen hundred works of art, by the most eminent European and Eastern Artists, have been exhibited, at great expense, incurred by the payment of freight, rentals, insurance, etc., and a much larger number of the productions of our home artists have been placed upon its walls.

The amount asked from persons willing to become supporters of this really public institution is only ten dollars each year, upon the payment of which they attain all the privileges which it affords. Until the public was shown that the gallery would be a permanent one, no support was solicited, and now, after three years of struggle, and a large outlay beyond the receipts, it becomes necessary to approach the friends of advancement in this way, and request them to aid us in making the Art Gallery a source of pride to the city.

Arrangements are rapidly going forward for putting in the large elevator so long hoped for, and with this easy mode of access, the Gallery need be second to none in the country. With sincere gratitude to those who have lent their aid in the past, and earnestly asking a continuance of their favors, we are

Very respectfully, AITKEN & FULLER.

THE PHRENOLOGICAL JOURNAL always contains a good variety of readable, original matter, and always says something to do good. Those who have a fancy for "the proper study of mankind" should receive a copy from it twelve times a year, which they can do

HOURS AT HOME is one of the very best of our American monthlies. Pure and elevating in tone, it is also very far removed from dullness, or the commonplace. The number for August contains papers and poems by Donald G. Mitchell, Dr. Holland, and other favorite writers. It is worthy a place in every enlightened home in the land. Published by Charles Scribner & Co., New York.

"BRIGANDUS, OR THE CONFESSIONS OF A PRISONER," is a book of 235 pages, just published by the Western News Company, Chicago. Given as an autobiography, it is full of thrilling incidents and startling situations. Whether the real history of an unfortunate, who hides himself under the name which has been used as the title, or a work of fiction, it is in many regards, a remarkable book, with a moral fast "young men of the period" would do well to heed.

COBB'S SELECT LIBRARY is one of our institutions, one that is appreciated, we are happy to know. Everything in the book department is to be found upon the well-arranged shelves, at Cobb's, as soon as at the publisher's, and there is always a sufficient quantity to "go around," be the work never so popular. We are in receipt of the catalogue just issued, which shows that it contains a full supply of standard works, as well as all the current publications of the day.

REED'S DRAWING-BOOK is the plainest, most practical, and, at the same time, most delightful assistant for all who wish to learn the A B C of Art, ever issued in this country, and for the purpose designed we have never seen any European work that will compare with it. Old or young, with or without a teacher, will find it invaluable. Parents who wish something that will amuse and as surely benefit their children, should include it in their next order for books. It is published by J. B. Miller, of the Little Corporal.

GREAT TRANS-CONTINENTAL TOURIST'S GUIDE, published by our friend, Geo. A. Croft, of New York, is a profusely illustrated work, that is deservedly meeting with an immense sale. It is a complete compendium of all one would care to read about every station from Omaha to the Golden Gate, via Union and Central Pacific Railways. Prepared at large expense, fresh, attractive and reliable, no one proposing to cross the continent should start without one of these Guides as a companion. And those who are not going should read it as the very next best thing to making the trip itself. It is for sale by all news dealers in America.

"THE MARVEL" was a favorite boyhood friend—of days not very long gone by, and a no less pleasant companion to thousands of others. So it was hardly a matter of wonder that *Heath and Home* at once found its way to so many firesides, when its enterprising publishers, by a stroke of good luck, were enabled to announce Donald G. Mitchell as the editor-in-chief of their new publication. Its weekly visits are a constantly recurring source of pleasure to thousands of hearts, and nowhere is a more cordial welcome extended than when it turns up among the mass of exchanges that find their way to the editor's table of THE ART REVIEW. May the "Dreams" of its projectors be more than fully realized.

ONE of the most hopeful "signs of the times" is the increased attention paid to art matters by the better class of periodicals especially devoted to children. *Work and Play*, published by Milton Bradley & Co., Springfield, Mass., has a department happily styled "Our little Artist," which affords a fund of pleasure and profit to other little artists everywhere; for what child does not love to draw? And correct rudimentary instruction of never so simple a sort, deserves encouragement from parents. For they may rest assured that their boys and girls will be the better men and woman by and by, for all such help. In the generation that will follow us, and occupy the largest years of the century, a correct art taste, and more or less practical knowledge of some department of the fine arts, will be as requisite a component of what will then be accepted as "a good education," as a correct ear for music, or an acquaintance with science and belles-lettres.

THE WONDERS OF ITALIAN ART, is another of the popular series now being published by Charles Scribner & Co. of New York, entitled the "Illustrated Library of Wonders." It is a neat 12 mo. volume of 343 pages, containing twenty-eight wood-cut illustrations, the work being a translation from the original of Louis Viardot. The object of the author seems to be the imparting of knowledge concerning the more prominent masters of the several Italian Schools, of different epochs, by descriptions of representative specimens of their styles, rather than a severely critical discussion of the principles practiced and taught by each. Indeed, Viardot himself characterizes his book as a "hasty sketch," within the limits of which he "can only find room for the highest artists, universally known and celebrated, and recognized as the divinities of painting." Such being the expressed purpose,—making allowance only for honest differences of opinion,—the work is a valuable one, and will prove of special service to all those who, while lacking time for extended studies and readings of the literature of art, yet desire to obtain general and available information upon these subjects, which can be considered as trustworthy and reliable. It should find a place upon the shelves of every American student or lover of art.

A DICTIONARY OF ARTISTS.—The well-known publishing house of Wm. Engelman, Leipsic, Germany, is about to bring out a new "General Dictionary of Artists," which is to take the place of Nagler's great work, published in 1835, and now no longer up to the demands of the age. The most celebrated writers upon art in all countries have agreed to contribute to this work, and the list of collaborateurs contains such names as Dr. Herm. Grim, of Berlin, author of the "Life of Michael Angelo;" Dr. Wm. Lübke of Stuttgart; Mr. G. B. Cavalcasse and Mr. J. A. Crowe, joint authors of the "History of Painting in Italy;" Mr. Geo. Wm. Reid, keeper of the prints in the British Museum, London; Mr. Otto Mundler, Paris; and many others of equal prominence. It will be the first work of its kind paying a due share of attention to American artists, which department has been placed in charge of Mr. S. R. Koehler, 30 Dudley Street, Boston, Mass. Any information bearing upon this subject will be highly appreciated by Mr. Koehler, and those in possession of such information are asked to communicate the same to him. Artists especially are appealed to for their assistance in this interesting and important undertaking. Collectors of works of art, whether paintings, engravings, or sculptures, will also confer a favor by furnishing catalogues of their collections, thereby materially lessening the labors of Mr. Koehler, which will necessarily be large, he being the first in America who will give the subject the time and attention commensurate with its importance. The dictionary when completed will be of world-wide rather than local interest and value, and its projectors are entitled to great praise for the energetic and thorough manner in which they have laid out so extensive a field of literary labor.

MAGAZINES AND PERIODICALS RECEIVED:

PHILADELPHIA PHOTOGRAPHER: an illustrated monthly journal, devoted to photography. \$3 a year. Benenmah and Wilson, publishers, Philadelphia.

AMERICAN BUILDER AND JOURNAL OF ART. \$3 a year. Charles D. Lakey, publisher, 151 & 153 Monroe Street, Chicago.

MUSICAL INDEPENDENT; a monthly magazine. \$2 a year. Lyon & Healey, publishers, Chicago.

MUSICAL BULLETIN: published monthly. \$1.50 a year. Charles W. Harris, publisher, 481 Broadway, New York.

CHICAGO MAGAZINE OF FASHION, MUSIC, AND HOME READING. \$3 a year. Mrs. M. L. Rayne, editor and proprietor, Chicago.

PHRENOLOGICAL JOURNAL AND PACKARD'S MONTHLY. \$3 a year. Samuel R. Wells, publisher, 289 Broadway, New York.

GOLDEN HOURS; a magazine for boys and girls. \$2 a year. Hitchcock & Walden, publishers, Chicago.

OUR SCHOOL-DAY VISITOR: an illustrated magazine for young people. \$1.25 a year. Doughty & Becker, publishers, 1031 Walnut Street, Philadelphia.

THE LITTLE CORPORAL; an original magazine for boys and girls and older people who have young hearts. \$1 a year. Sewell & Miller, publishers, Chicago.

THE NURSEY; a monthly magazine for youngest readers. \$1.50 a year. John L. Shorey, publisher, 36 Bromfield Street, Boston.

ARTHUR'S HOME MAGAZINE, monthly: \$2 a year. THE CHILDREN'S HOUR, a magazine for the little ones, monthly: \$1.25. T. S. Arthur & Sons, publishers, Philadelphia.

HOURS AT HOME: a popular monthly of instruction and recreation. \$3 a year. Charles Scribner & Co., publishers, 645 Broadway, New York.

MOTHER'S JOURNAL: a home magazine, illustrated. Monthly, \$2 per year. J. N. Clarke, publisher, Chicago.

THE OBSERVER; a monthly review of banking, insurance, railway and general industrial interests. \$2 a year. J. Clement & Co., publishers, Union Building, Chicago.

NORTHWESTERN REVIEW; a journal of insurance and finance. Monthly, \$2.50 a year. R. R. Dearden, publisher, No. 7 Union Building, Chicago.

THE CHRONICLE; an insurance journal. \$3 a year. Published weekly, by the Chronicle Publishing Co., 124 Washington Street, Chicago.

NATIONAL PHOTOGRAPHIC ASSOCIATION.

THE Second Annual Meeting and Exposition of the National Photographic Association of the United States, was held at Cleveland, Ohio, June 7th to the 11th, inclusive. The occasion was one of interest and profit, and a gratifying success in every regard.

The Philadelphia Photographer,—one of our most valued exchanges, and an invaluable work to all who would keep fully advised in all matters pertaining to the progress of photography—in its issue for July, says editorially:

"The Cleveland affair was enough to convince any one that the little handful of men who met in Philadelphia in December, 1868, and organized the Association, started there a train which is catching like wildfire, gathering hundreds to its strong embrace, forming a union which is going to be a great power and work wondrous good in the art. A brighter, better day for its votaries, when they shall consider it an honor to be a photographer, is near at hand.

"Instead of the handful of faithful ones alluded to, over five hundred photographers visited Cleveland during the week of 'jubilee,' and nearly two hundred new members were admitted to the Association, which is to make them proud of their connection with it. About two hundred and fifty persons were exhibitors, and thousands of citizens visited the Exhibition, as many as two thousand being present at one time. The receipts at the door were more than enough to pay all the expenses of the Exhibition, which was not the case last year. Elegant medals it will also not be forgotten, were offered for improvements in the art during the year."

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